

# JEFFERSON MONTHLY

A group of approximately 18 firefighters are posed on and around a large, charred log in a forest setting. They are wearing yellow shirts, green pants, and red hard hats. Some are sitting on the log, while others are standing or kneeling on the ground. The background shows a forest with trees and a clear sky.

## Wildland Firefighting in the 21st Century

The Members' Magazine of The Jefferson Public Radio Listeners Guild

February 2009





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JPR and the Cascade Theatre Performance Series present *Guitar Blues* featuring Jorma Kaukonen (above), Robben Ford & Ruthie Foster (see Artscene p. 28 for details).



St. Clair productions presents San Francisco folk-rock quartet Blame Sally (see Artscene p. 28 for details).



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## ON THE COVER

A 20 man firecrew poses around a big timber that toppled over the fireline on the Panther Fire which was ignited by a lightning strike on July 21, 2008, approximately 15 miles south of Happy Camp, CA.

PHOTO COURTESY OF USDA FOREST SERVICE  
PHOTO CREDIT: ART GONZALES

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# JEFFERSON MONTHLY

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Location, Location, Location.  
*Siskiyou Complex Fire July 2008.*

PHOTO COURTESY OF THE INTERAGENCY INCIDENT  
MANAGEMENT TEAM: NORCAL 1.  
PHOTO CREDIT: MICHELE TANZI

The technology, techniques, and objectives of wildland firefighting have changed significantly since then. As the number and extent of catastrophic forest fires continue to increase throughout the western United States, setting "controlled burns" and managing—rather than suppressing—lightning-caused fires are both practices coming back into vogue. Scientists now tell us that indigenous fire managers had the right idea.



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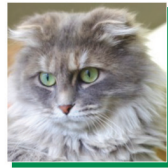
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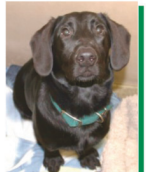
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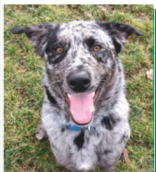
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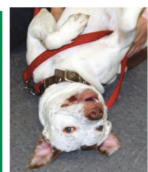
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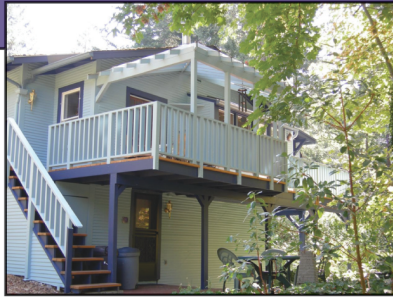
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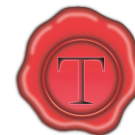
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See page 20 for e-mail directory.



# Tuned In

Ronald Kramer

## The Times They Are a-Changing

In the midst of the challenging national economic news, media outlets have made enough of their own news as national and local stations, newspapers and networks announce cut-backs. On the local level, several newspapers have announced reductions in both staffing and, in some cases, publishing. Radio and television stations across the region are laying off staff. And things are no different in public radio – which has also made news in that regard.

As the largest entity in public radio, National Public Radio (NPR) has been reducing its programming schedule since last summer when it abandoned *Bryant Park*, the network's newest weekday daily program which was designed to appeal to younger audiences than NPR's more traditional news magazines. In December, NPR announced that it was ending production of two other weekday programs: *News and Notes* and *Day to Day*. Other than *News and Notes*, which we carried until last year on KRVM/Eugene and KTBR/Roseburg, these programs were never carried on JPR and their names may be unfamiliar to you. The larger context, however, is that those reductions plus other layoffs means that NPR is newly reducing its staffing by 7% with half of the closed positions in the network's newsroom. The scale of these reductions also falls disproportionately hard on NPR West, the network's Los Angeles-based satellite which was created at the behest of western stations to enhance NPR's coverage in the west. Approximately half of NPR West's staff will be terminated.

NPR is not the only public radio network making reductions. In December, American Public Media announced that it was ending *Weekend America*.

At the local station level, the news is equally grim. Minnesota Public Radio has a \$2 million dollar operating deficit and is reducing staff. Chicago Public Radio has downsized and terminated 9% of its staff. San

Diego's KBPS and WGBH/Boston joined a host of other stations in announcing staff reductions in recent weeks and New Hampshire Public Broadcasting has announced that it is considering shutting down some of its more rural radio and TV transmitters.

These are changes which portend major alternations in America's media landscape. As newspaper readership continues to decline, now coupled with shrinkage in advertising revenues whose decline has been accelerated by the anemia infecting the nation's economy, the shift to online news circulation/consumption increases. Yet, online "journalism" largely consists of aggregation and redistribution of news initially gathered by traditional newspapers. There is very little online journalistic output independent of "old school" news institutions like newspapers and traditional broadcasters because online news consumption doesn't produce sufficient revenue to support such expenses. The vast majority of our nation's best journalism comes from newspaper newsrooms. If those reporters and/or newspapers significantly fade, what type of in-depth reporting will remain?

To some degree, NPR has helped stem that gap by expanding its journalistic commitments – both domestically and interna-

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### Jerry Haynes

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# Wildland Firefighting in the 21st Century

By Daniel Newberry



A firefighting crew heads to the blaze in Happy Camp in the summer of 2008. PHOTO: FILI BENCOMO

**TOP:** The Erickson S-64 Air-Crane Helitanker, a modern tool in today's battle against wildfire, pictured here drawing water off the coast of Greece.

PHOTO COURTESY OF ERICKSON AIR-CRANE. PHOTO: NIC CROAD

**T**wo hundred years ago the Karuk people dragged lit torches through the forests and brush fields at the end of September in the steep mountains flanking the Klamath River. This practice not only stimulated acorn production, it kept the fuel load low, so that catastrophic fires were unlikely to start or spread near their communities.

The technology, techniques, and objectives of wildland firefighting have changed significantly since then. As the number and extent of catastrophic forest fires continue to increase throughout the western United States, setting “controlled burns” and managing—rather than suppressing—lightning-caused fires are both practices coming back into vogue. Scientists now tell us that indigenous fire managers had the right idea.

The native peoples of the Klamath and Siskiyou mountains started and controlled fires in a variety of seasons and habitats to meet specific management objectives, says Dr. Frank Lake, a U.S. Forest Service fire ecologist of Karuk descent.

“For example, spring burns were often used for hazel management for basketry production, a lighter understory burn. By tracking moisture in prairies and wet meadows—in late winter or fall before the rains—they burned for camas. They burned for specific purposes, and to reduce fuel loads to prevent catastrophic fires,” Lake explains.

Regional indigenous people also used fire to keep travel corridors open, says Lake. Local mountains are steep, so ridge tops served as strategic travel corridors, which were burned frequently, with ignitions often supplied by lightning.

## The Military Model

In the early summer of 1910, fires burned more than 3 million acres in Washington, Idaho and Montana. By August, southern Oregon was battling its own blazes. That year marked the birth of modern firefighting, with its disciplined military suppression techniques and expanding budgets.

In those early days, federal troops and the National Guard were fixtures in wildland



firefighting. Federal troops were also used in those years to combat arson by homesteaders angry that the land north of the Rogue Valley had been placed into the Forest Reserve System—later the National Forest—and was thus off-limits to homesteading.

As fires swept across the northwest in 1910, another battle raged through the press to influence fire management policy. Known as the “Light Burn Controversy,” the country divided into two camps: those who supported an all-out effort to extinguish fires in a military effort, and those who supported the Native American approach to light burning.

The traditional approach was championed by W. Hoxil in an article in *Sunset* magazine entitled “The practical vs. theoretical government approach.” Hoxil championed an approach he termed “The Indian Way.” An editorial in the *Medford Mail Tribune* on August 23, 1910 was typical of this philosophy:

“If small fires, easily controlled, and at the proper season, were kindled through the forests annually, taking off the dead leaves, needles and bark, the forest might easily be kept clear of inflammable matter and the awful holocausts... where their [USFS] efforts have been successful year after year, a most deadly reserve of inflammables that once kindled, pass all human control.”

On the other side of the controversy were luminaries that included the philosopher William James. In an August 1910 essay in *McClure's*, James called firefighting “The Moral Equivalent of War” and proposed that society take a military approach, using military discipline for the betterment of society. James’ approach won over with policy makers, and has driven firefighting ever since.

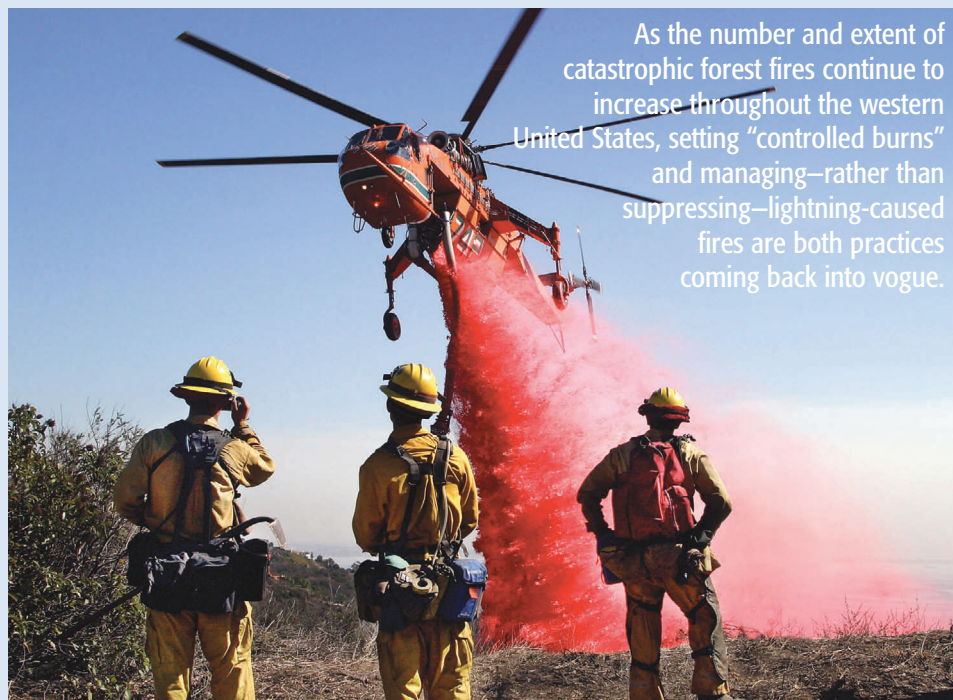
## Technological Advances

Most people who have lived near a National Forest or BLM land recognize the chopping rotors of a helicopter or the drone of a bomber plane during the summer months as these aircraft ferry their loads of water or retardant to an active blaze. Though Vietnam-era Huey helicopters are still used occasionally to fill and ferry buckets of water to a fire, they have mostly been replaced by larger, more stable choppers. Many of these modern helicopters used around the world are made by the Central

Point-based company Erickson Air-Crane.

An innovation pioneered by Erickson is the replacement of the bucket technology with a fixed tank. With the old method, a large bucket dangled below the chopper, and it hovered for several minutes just above the water body while the bucket filled.

“Because of flashy fuels, the rotor wash could blow up the fire,” says Andy Cardinal, Forest Officer with the Oregon Department of Forestry in Central Point, who has worked closely with Erickson and their helicopters.



The Erickson S-64 Aircrane Helitanker is the most versatile, powerful, and cost-effective aerial firefighter in the world, pictured here releasing fire retardant onto a blaze in Malibu, CA.

PHOTO COURTESY OF ERICKSON AIR-CRANE. PHOTO: JONATHAN ALCORN

According to Dennis Hubbard, Program Manager for Erickson Air-Crane’s Aircrane Incident Response Systems, the newer technology uses a fixed tank attached to the helicopter, and this fixed tank uses a “Hover Snorkel” that hangs 15 feet below the helicopter filling the tank in 45 seconds. The helicopter only hovers close to the ground when it is filling; usually the fill site is in a safe location away from the fire. The chopper, and the turbulence it creates, is thus further away from the blaze and any danger.

According to Erickson’s website, its helicopters can carry 2,650 gallons, more than ten times the capacity of many of the buckets dragged by the old Hueys. The new helicopters also have a computer-controlled release system, allowing a quick dump of water, a timed-release, or a variety of spray

patterns, tailored to the configuration of the fire.

The effectiveness and safety of firefighting efforts often hinges on timely communications. Before the advent of hand-held radios with transmission capabilities, firefighters often went hours, if not a complete day, without updates on weather forecasts or the location and tactics of other crews. In his book, *Young Men and Fire*, author Norman Maclean suggested that the tragic deaths of 13 smokejumpers in the 1949 Mann Gulch fire in Montana may have been

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avoided had they known of a rapidly approaching cold front that brought with it high winds. The wind lifted spot fires across a canyon and accelerated the spread of fire up a steep slope. The flames caught the smokejumpers as they tried to escape to the safety of a ridge top.

As recently as the 1990s, it was common for multiple agencies to fight the same fire while using different radio frequencies.

“We used to use wideband radios, so individuals would carry two to three radios. Now we use narrowband models with scan functions,” explains Brian Ballou, Fire Prevention Specialist, also with the Oregon Department of Forestry in Central Point, “So we can talk to people in other agencies. We stay more clearly in touch. It’s a good safety factor.”

CONTINUED ON PAGE 16



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# Jefferson Almanac

Pepper Trail

## The Wild Wooley

On a cold and rainy day last November, I joined about twenty of my friends and neighbors on a government field trip to chase the wild Wooley. The Wooley may sound like a Dr. Seuss creation, but it's all too real. It is the Wildlands-Urban Interface (WUI): the bureaucratic term for the landscape where federal forests and private homes intermingle.

There's more Wooley in the West all the time, as trophy homes and hobby ranches proliferate. This is ground zero for federal forest management, because it is here that public concern about forest fires is most intense. Our excursion was a tour of local Wooley sites where the Bureau of Land Management proposes to reduce the wildfire risk by "thinning" – cutting the small trees and brush that are perfect fuel for feeding a fire.

The problem of excess woody fuels throughout federal forest lands can be laid at the furry feet of Smokey the Bear. For decades, it has been the policy of the Forest Service and BLM to suppress all forest fires, everywhere. Even low-intensity fires are promptly stamped out. The result has been a build-up of highly flammable brush, downed limbs, and the saplings of fire-sensitive trees. When forest fires start, these "ladder fuels" can carry flames into the forest crown, leading to uncontrollable wildfires. That's the kind of thing that keeps Wooley landowners awake at night.

Managing the Wooley is a delicate proposition everywhere, but especially in my corner of southern Oregon, where the rural community called the Greensprings intermingles with the public lands of the Cascade-Siskiyou National Monument. The BLM is legally required to protect the monument's extraordinarily high biological diversity, which among other things means preserving plant communities with differing natural levels in fuel loading. At the same time, BLM is under intense public pressure to reduce fire risk in the Greensprings.

Like the monument that surrounds it, the people who call the Greensprings area

home are fascinatingly diverse. They are a blend of old-timers and newcomers: ranchers, New Agers, and dot-com refugees. Although the area is unincorporated, its residents have a strong sense of community, and are engaged in an ongoing process of self-definition. It was fitting that the leader of our Wooley tour was one of the Greensprings' most respected figures: Steve Bridges, the state forest officer for the area, who is also a BLM fire prevention and suppression specialist.

Bridges is a veteran woodsman who could plausibly be cast as Paul Newman's rough-hewn younger brother in the film version of Ken Kesey's *Sometimes a Great Notion*. He has lived in the Greensprings for decades, and is fiercely devoted to protecting his community from forest fires. Though he's dedicated to fire suppression, Bridges is also deeply pained by the damage that this policy has done to the health of the forest, by allowing open stands of big pines and Douglas-fir to be overwhelmed by brush and spindly young firs. He shares these feelings in refreshingly non-bureaucratic terms. At one stop on our tour, he nodded at a half-dead thicket of conifer saplings, and remarked, "I don't see how anyone can look at this forest and say it wouldn't be good to come in and give it a haircut."

Actually, Bridges seems more like a surgeon than a barber. He strongly believes in the surgeon's motto: "to cut is to cure." His lifetime of work in the woods has conditioned him to take action, whether the situation at hand is an approaching wildfire or a big old sugar pine whose survival is threatened by encroaching white fir.

I am an ecologist, but no surgeon. I see the same problems that Bridges sees, but I

have much less confidence in our ability to cure them. If we thin a lot of 8-10 inch diameter trees, what will we do with all the little logs? Burning them in place would be ideal, but there are formidable practical and bureaucratic obstacles to starting a fire in the forest. To drag them out of the woods would risk massive ground disturbance, damaging delicate soils. It is also a very expensive proposition, generating an insidious incentive to take out some big trees to pay for the operation. Commercial logging is banned in the national monument, but perhaps thinning could generate some commercial "by-products"? Who gets to decide?

Another concern is the fate of non-forest ecosystems in the Wooley. The shrublands

called chaparral are a crucial part of the diversity of the Cascade-Siskiyou National Monument, and of our entire region. These are dominated by manzanita and deerbrush (*Ceanothus*), and are naturally characterized by large amounts of flammable woody material. Fuels reduction in chaparral, especially by intense "Slashbuster"-type treatments, can destroy the botanical and wildlife values of these areas.

We need a way to manage the Wooley that preserves natural variability. And we also need to think about the other side of the Wooley equation: home-building as well as fuel-loading. Responsible land-use laws that limit the sprawl of homes into wild country should be part of the solution to the Wooley problem.

By the end of the day, many in our group seemed to agree with Bridges and BLM managers on a general approach to thinning in the vicinity of private homes. This was no small feat given the diversity of values and priorities among residents of the

CONTINUED ON PAGE 11

As citizens, we need to be involved to assure that the Forest Service and BLM thin the Wooley in a way that promotes the long-term health of our public lands, not just reduces fuels. Given adequate funding and ecological sensitivity, it can be done.



## Fresh Air

Terry Gross provides a lively look at entertainment and the arts, combined with in-depth personality interviews, to make you feel like you're in the middle of the arts scene.

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# Theater and the Arts

Molly Tinsley

## Meeting Doug Rowe

I moved to Ashland too late in 1997 to catch Penny Metropoulos's production of *Death of a Salesman* at the Oregon Shakespeare Festival, and I've learned to regret it. Local theatre-lovers still talk about this stunning, definitive rendition of Miller's tragedy. I've had plenty of opportunities since then to enjoy other performances by members of its cast. But inexplicably, in the case of Doug Rowe, who played the acclaimed Willy Loman, it took eight years and a different theatre before I had occasion to witness his disarming honesty and grace on-stage.

In 2005 at Oregon Stage Works, Rowe directed a charming, heartfelt *Our Town*, simultaneously chalking up his fifth disappearance into the role of the Stage Manager. Indeed, Rowe will tell you, *Our Town* is in his blood: he

went to high school in New England, 25 miles from Grovers Corners and probably "played baseball against George."

Doug Rowe's career in theatre actually began with a baseball scholarship to Bates College, Maine, where even star first basemen had to take the basic speech course. From there it flashed and bounced with the zany causation of a Rube Goldberg machine.

Rowe's talent in Speech 101 led his professor to suggest he audition for the school production of *Witness for the Prosecution*. Though Rowe was skeptical—he and his roommates were jocks, after all—his father, a self-educated inventor, urged him to try out, opining, "That's what you go to those schools for." By the end of his first rehearsal, Rowe knew he'd discovered what he was going to do for the rest of his life.

Baseball faded from the radar the following spring when Rowe dislocated a shoulder and was cast as Malvolio in

*Twelfth Night*, though the game did exert its influence later, when Rowe graduated from college and decided to bypass New York City for Los Angeles, where he could keep tabs on his beloved, uprooted Dodgers. He began acting at the Laguna Playhouse, then a small community theatre with a huge talent pool. Soon he was stepping in to direct as well, thus opening a second channel for his theatrical talents and initiating a creative tug-of-war that's beset him ever since.



Doug Rowe's career in theatre actually began with a baseball scholarship to Bates College, Maine, where even star first basemen had to take the basic speech course.

He also branched into television. Among 75 TV appearances, he recalls fondly the title role in a Tarzan parody, "Walter of the Jungle," in which he fended off romantic advances from a female gorilla. Though it took a later cartoon version and a name change before "George of the Jungle" met with success, the

pilot led to a spot on a Jack Benny special, playing Rochester's replacement. In a bow to affirmative action, the original Rochester had been promoted from chauffeur to Benny's friend, leaving Rowe, a long-haired hippie in flowered shirt, to drive the car. Rehearsing one of the show's skits, Rowe remembers throwing in a line he thought was pretty funny then withering under a dour look from Benny while the 200 people on the set froze. "Oh, Doug. . . It's Jack's show," came the stern corrective from the booth.

Seeking more classic acting challenges, Rowe left Laguna for New York in the early seventies and was hired to understudy for Joseph Papp's *The Black Picture Show* at the Lincoln Center. He didn't take the job that seriously, until one Friday, at a commercial interview, where he happened to ask whether understudies in New York ever got to go on. The answer, "Oh, all the time," sent him racing back to



his apartment to learn his lines. That Sunday he was called, and gave a performance so strong that Papp was moved to remark, "What happened onstage tonight is the reason I got into theatre."

Papp offered him the part of Brutus in a *Julius Caesar* he was planning for Shakespeare in the Park. Richard Dreyfuss was to be Cassius. That is, until Dreyfuss left the project for the film, *Goodbye Girl*, and two weeks of exhilarating possibilities succumbed to a particularly hard crash. That is, until the next day, when Laguna Playhouse called, asking if he could come back and direct one show. Why not? He returned to Laguna, and before he knew it, the Artistic Director was gone, and he himself had agreed to take the position for one year. That one year stretched to seventeen. Under his leadership, the Playhouse grew from 1200 subscribers to 8000, spurring the construction of a new 400-seat theatre. But by 1991 his work at Laguna seemed more administrative than creative, and he stepped down.

Rowe's first reaction to hearing about the OSF's plans for *Death of a Salesman* was neutral. He'd never read the play, and knew it only in terms of a terrible production at Laguna. Once he turned its pages though, his reaction was intense. As a father of two adolescent sons, he found its truth magnetic. He had to go up to Ashland and "do Willy." And so he did, bringing to the role the full mastery of his craft. "It isn't acting," he explains. "It's reacting. Listening to what the other characters have to say." As a Seattle critic described it, Rowe's Loman "aged, imploded, yet somehow expanded and brightened before our eyes."

Doug Rowe has adopted Ashland, where he generously contributes his experience and creative inspiration to the theatre scene. For all his many successes, he counts as a career high his directing of *The Crucible* at Ashland High, with son Jackson playing the lead. He currently looks forward to directing *The Nerd*, the hilarious, well-crafted comedy by Larry Shue, at Oregon Stage Works, opening late March. Depending on the results of January's auditions, he may be acting in it too!

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Playwright Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

## Tuned In *From p. 5*

tionally – just as print media and television's efforts in those areas have been shrinking over the past decade. Now, both the press and public radio are facing daunting financial challenges.

The issues in public radio are partially different. While some stations report decline in membership revenue from listeners, many stations – including JPR – find that membership support is "holding." It's not growing but it's hanging in there.

Declining support from businesses and foundations is largely the key to NPR's economic \$22 million turmoil. With the stock market down, foundations aren't receiving their customary income which requires that they reduce their grant support. Businesses are obviously suffering and that has also contributed to NPR's budget shortfall, virtually all of which consists of decline in underwriting income for national programs.

At the local level, JPR is uniquely challenged by this economy. The above list of local stations announcing reductions largely consists of stations which run a single program service. Only one, Minnesota Public Radio, offers three fully separate services as does JPR. In JPR's case, the decline in underwriting income produced by the current economy strikes us particularly hard. At JPR, our members have been passionately loyal – and so have our underwriters. JPR runs with one of the highest ratio's of underwriting income to membership income in

public radio – and that is a key reason we have been able to provide three fully separate program services in the small communities that comprise our service region. While JPR's membership income is holding – tentatively – underwriting is declining and that's a serious problem for us.

Public radio has largely developed in America during good economic times. The recession of the early 1980s occurred when public radio was still in its relative infancy and underwriting support, both locally and nationally, was then extremely modest. Because federal support was then greater, lessening reliance upon underwriting income, it was easier for public radio to weather the recessions of the 1980s and 1990s than is now the case. Moreover, federal support has not kept pace either with inflation or public radio's growth in service – which now further steepens the challenge of declining private support.

Public radio is struggling with these realities both nationally and locally – and JPR isn't immune to these stresses. We are working creatively and relentlessly to sustain the essential elements that make JPR Vital to the citizens of southern Oregon and northern California. I'll soon report on the consequences of these forces at JPR and the steps we are taking to respond.

Stay tuned.

---

Ronald Kramer, Executive Director

## Jefferson Almanac *From p. 9*

Greensprings Wooley. But there was no consensus on how to handle the material after it was cut, or on how to treat monument forests more distant from houses. More discussions – and a long environmental assessment process – lie ahead.

Discussions like these are vital, and need to be taking place around the West. Fuels reduction will likely remain a forest management issue for decades, thanks to ongoing fire-suppression policies, the expansion of houses into wildlands, and climate changes that will increase the frequency and severity of wildfires. As citizens, we need to be involved to assure that the Forest Service

and BLM thin the Wooley in a way that promotes the long-term health of our public lands, not just reduces fuels. Given adequate funding and ecological sensitivity, it can be done. As Steve Bridges remarked, surveying a grove of big pines that was being crowded out by fir saplings, "There's a hidden forest here waiting to come out – if we can just thin it right."

---

Pepper Trail is an Ashland naturalist and writer. To read more of his work, visit his websites [www.peppertrail.net](http://www.peppertrail.net) and [www.earthprecepts.net](http://www.earthprecepts.net).



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## Inside the Box

Scott Dewing

### Heads in The Cloud

Remember when the Internet was referred to as the "information superhighway"? The term became popular in the 1990s, but has been attributed to having been created by Al Gore back in 1978. This, of course, comes as no surprise to us because when it comes to the Internet, the invention of it or otherwise, Gore's name seems to always pop up like a stubborn weed in the flower bed of history. Al Gore certainly did not invent the Internet much to the chagrin of a reckless media who, leading up to the 2000 presidential elections, insisted on misquoting him and propagating the myth that Al Gore claimed to have "invented the Internet."

The "information superhighway" is dead and today's hot new technobabble buzz phrase is "cloud computing". The Cloud is all the rage. If you go to a cocktail party in Silicon Valley, you'll hear the phrase uttered no less than 1,000 times. I don't know this from personal experience because, being almost 40, I'm way too old for Silicon Valley's young, high-tech crowd and therefore never receive invitations to these swank cocktail parties. I rely upon text dispatches and Twitter updates from my younger tech industry insiders who report that the coming of The Cloud is "fasho". (That's chat-speak for the phrase "for sure" for those of us who are too old to immediately grasp the grammatical butcherings and spelling slaughters of the text generation.)

Like the "information superhighway", The Cloud is really just a way of describing various functions of the Internet that have been around in one form or another for decades. Like the "information superhighway", The Cloud exists because just saying "the Internet" isn't cool enough and, for reasons that scientists and scholars still

have not been able to figure out, cannot be grasped and understood by the population at large. Just in case you find yourself at one of those Silicon Valley cocktail soirees, let me lay out for you what "cloud computing" is so that you can wow your crowd. I'll even throw in some other buzz phrases and assorted acronyms so that you'll have an entire arsenal at your disposal.

First of all, "cloud" is a metaphor for the nebulous Internet. It's drawn on white-

boards a million times a day all over the world by information technology professionals, geeks and hackers. It's puffy and usually in the center of the diagram, which details various network connections, devices, etc. For example, you could diagram your own home con-

nection to the Internet by drawing a cloud shape and a house (a square with a triangle on top will do) on a piece of paper or a cocktail napkin if you happen to already be at the party. Now connect the cloud and the house with a line that represents the type of physical connection (modem, cable modem, DSL, etc.) that you have to the Internet. That's it, you've drawn a network diagram. It's a crude one, but a network diagram nonetheless. Now, if you want to spice it up a bit, you can sketch the computer and modem in there. You can add a router, switch, and/or firewall as well if you have those devices.

Also, connected to that cloud that represents the Internet are millions of other networks and computers. For example, you could represent your entire neighborhood as a "node" connecting to the cloud you've drawn. Some of the computers connected to the cloud are simple home PCs. (Yes, I include Macs in that term because no matter what those goof-balls in the "Hi, I'm a Mac" / "And I'm a PC" commercials

...being almost 40, I'm way too old for Silicon Valley's young, high-tech crowd and therefore never receive invitations to these swank cocktail parties.



say, they're both a "personal computer" no matter what operating system they run.) Other computers are high-end servers, such as Web servers, that "serve" content to the PCs that connect to them using applications such as a Web browser.

Other servers don't just serve up content. They run hosted applications that do all the heavy processing and data lifting then transmit results back to your PC. The acronym for this is SaaS, which stands for "Software as a Service". (I particularly like "SaaS" because it sounds "sassy". I predict it would go over quite well at the cocktail party.) I'm using SaaS right now to write this column. It's called Google Docs. The word processing software is, in part, running on Google's servers out there in The Cloud. The data I'm creating is stored out in The Cloud too.

PaaS, or Platform as a Service, is somewhat similar to SaaS. With PaaS, software developers develop applications that are stored and run on a vendor's computing infrastructure. Amazon and Google are central players in this slice of The Cloud. Just as with SaaS, this too is a threat to Microsoft's hegemony. Microsoft has thus embarked on a "hey, you, get off of my cloud" mission with their "cloud services operating system" codenamed "Azure" due out this year.

Cloud computing is all part of the "Web 2.0" revolution, which, "encapsulates the idea of the proliferation of interconnectivity and interactivity of web-delivered content," according to Wikipedia, which itself is a good example of Web 2.0 in action. Web 2.0 is another buzz phrase you'll want in your cocktail party arsenal. But make sure you're prepared to deal with the even newer "Web 3.0" and the "Semantic Web", which promises to unify all data with a common "language" and a common understanding of what each piece of data represents. And when that happens, The Cloud will be less of the nebulous cloud that it is today and more of an intelligent cloud rising up to the heavens.

Well, good luck and may The Cloud be with you. Hopefully, I'll see you at the next cocktail party, but don't count on it.

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Scott Dewing is a technology consultant, analyst and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [blog.insidethebox.org](http://blog.insidethebox.org)

## Volunteer Profile:

## Brad Wallis

I grew up in Southern Oregon and moved away in the early '80s to find work, ending up in Portland where I lived for 18 years. While I lived in Portland, I heard about NPR but didn't listen to it. Recently I moved back to the Rogue Valley be close to family and that is where I discovered JPR and I have been a member since. On my way to work I listen to *Morning Edition*, which provides the news coverage I need to start my day. I listen to *Open Air* on the Rhythm and News service all day at work and enjoy the wide variety of music that I wouldn't hear anywhere else. I make a habit of listening to the news-break from NPR at noon while eating my lunch and then switch to the News and Information service to finish my lunch. Then it's back to *Open Air* and then *Fresh Air* and finally, on my way home I listen to *All Things Considered*. JPR has become part of my life in many ways.

An e-mail went out a while back that

JPR was looking for a carpenter for a project in the CD library; I happen to be one, so I replied. I was able to build new CD racks for the JPR music library at no cost to the station. It made me feel good to be able to use my skills to help out. I also donated a couple of photographs for the Not-So-Silent Auction at the 29th Annual JPR Wine Tasting. I hope that my story might inspire people to find ways to give, even if you can't afford to financially support the station. We all have skills that could help and there are many ways to contribute.

If the fantastic programming that JPR provides means as much to you as it does to me, I am sure you can find a way to contribute to help keep this valuable service alive and well and broadcasting far into the future. I am honored to play a very small role in the success of the station and I hope you will all join me in supporting JPR in any way you can.

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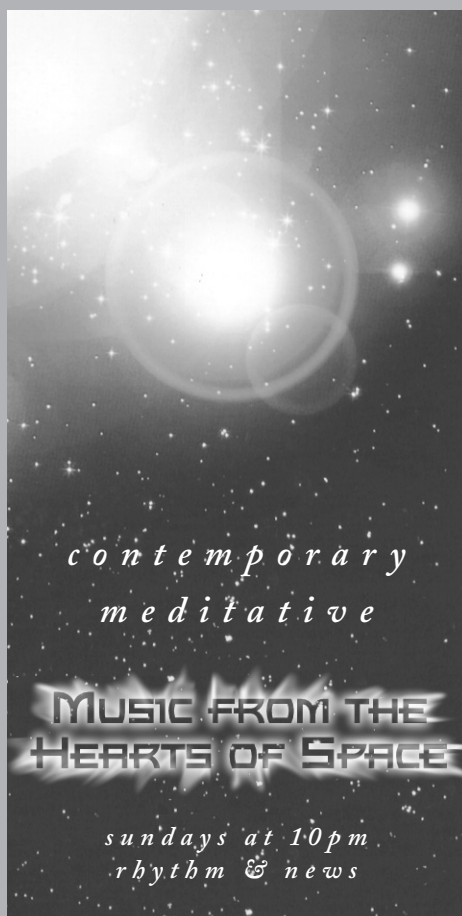






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# Recordings

Eric Teel

## Golden Anniversary for Landmark Album

2009 marks the 50th anniversary of one of the most influential jazz albums ever recorded, *Kind of Blue*, by Miles Davis. Recorded in March and April of 1959, *Kind of Blue* not only captured a fine-tuned group of musicians at their individual and collective peaks, but the overall concept of playing charted a new course for jazz.

Miles Davis started his recording career in the mid-1940s playing as a sideman with Charlie Parker. Though Miles was highly competent playing bebop – the quick angular style of jazz popular at the time – the style never really suited his own ability. On recordings, he often sounded overmatched in the technical department, never able to match the

blistering runs and screaming high notes of performers like Parker, Dizzy Gillespie (the most famous bebop-era trumpeter) or pianist Bud Powell. Instead, Miles possessed a mastery of the exact opposite approach. Sparse, rather than busy. Melancholy, rather than bright. He played with a thoughtful and contemplative grace.

Through the late '40s and into the mid 1950s, Miles' popularity as a band leader allowed him the freedom to experiment with new sounds and cherry pick new band mates. By 1955, Miles had assembled his first great band, the Miles Davis Quintet – John Coltrane on sax, Red Garland at the piano, Paul Chambers on bass, and Philly Joe Jones on drums. It was with this excellent, but unstable cast (several members were heroin addicts) that Miles began to explore the beginning of a new style of playing that would come to magnificent fruition just four years later on *Kind of*

*Blue*. Instead of the fast pace of bebop, Miles was playing longer, more melodic lines. Many albums from this time period are must-haves for jazz fans, including 'Round About Midnight', *Relaxin'*, *Steamin'*, *Cookin'*, and *Workin'*. Through the late '50s, partly to improve the band and partly to find players who weren't too strung out to play, Miles made a number of personnel changes to the band. Red Gar-

land was out, replaced by classically trained pianist Bill Evans. Drummer Jones was out also, replaced with Jimmy Cobb. Then Evans left, replaced by Wynton Kelly in 1958. Amidst the changes, alto saxophonist Cannonball Adderley joined the band. It was through all of this turbulence that the stars aligned in 1959 for what

is widely considered to be Miles' magnum opus – *Kind of Blue*. For the recording dates, Miles called back Bill Evans, since the tunes Miles had prepared were to a degree based on the improvisational style of Evans' piano work. That meant Evans and Kelly shared piano duties, with Jimmy Cobb on drums and Chambers rounding out the rhythm section on bass. Coltrane and Adderley played tenor and alto sax, respectively, with Miles on trumpet.

As Bill Evans wrote in the album's original liner notes, the band was given little more than sketches of scales and melody lines when they arrived for the recording session. Miles was ready to explore what was to become known as "modal jazz." Rather than a rapidly changing progression of chords – a structure that jazz had followed from its inception, Miles instead was creating music that followed simple scales. To use an analogy, imagine traveling to San Francisco not

2009 marks the  
50th anniversary of  
one of the most  
influential jazz albums  
ever recorded,  
*Kind of Blue*, by  
Miles Davis.



with a tidy list of right/left/right/left directions, but instead with a large map with an arrow marked in the general direction of your destination. The resulting musical openness forced each soloist to stretch the boundaries of his own creativity.

The album itself contains only five tracks, but each one is a masterpiece. “So What,” the album’s first tune, starts with a brief introduction from Evans and Chambers, followed oddly with the melody played on bass. It’s a simple pattern: sixteen bars of one scale, followed by 8 bars of another, and then 8 bars of the original. It provides just enough structure to launch the soloists on their journey. Miles solos first, his scarcity of notes creating palpable tension. His playing style which never quite fit during his earlier years playing bebop is now displayed magnificently. There are moments during the solo where six or seven beats go by without a peep from his horn. Coltrane follows, his busy style a stark contrast to Miles. Flurry after flurry follows, intense and focused until relief arrives in the form of Adderley’s entry. Cannonball’s solo is bubbly and full of joy. It’s among his best playing on record. Evans takes a soft and tender piano solo next followed by a return to the main melody and finale. Perfection.

If you’re not familiar with the album, I’ll not spoil the other four tracks (“Freddie Freeloader,” “Blue in Green,” “All Blues,” and “Flamenco Sketches”). Suffice it to say, each one holds a world of discovery. One interesting bit of trivia about the album: Up until the CD re-release of *Kind of Blue* in 1992, all versions of the album were technically marred by a faulty tape machine at the studio during mastering that caused the first three songs to be played back at a slightly incorrect speed and pitch.

The Recording Industry of America (RIAA) has certified *Kind of Blue* as having sold over 4 million copies, making it the best-selling jazz album of all time. And on its 50th birthday, it’s as good as ever.

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Eric Teel is JPR’s Program Director and host of *Open Air*. He is also a collector of Miles Davis albums.



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Narrowband radio is more expensive and less suitable for high speed communications than wideband, but allows for more frequencies on one unit and for more reliable communications. In other words, narrowband radio is a big improvement for firefighting.

Cell phones have found their place in the firefighting world as well. When individuals need to carry on lengthy conversations and don't want to tie up valuable reserved radio frequencies, now they can switch to cell phones.

Firefighters are not immune to the difficulties of cell reception in remote areas with rugged topography. On large fires, management teams will occasionally rent a C.O.W. to improve cell reception. This C.O.W. usually has four wheels, not four legs; it's an acronym for "Celltower On Wheels." These mobile cell-towers have also been used to improve cell reception in disaster relief efforts, including Hurricane Katrina. A C.O.W. was used last summer for suppression efforts in Happy Camp-area fires. These mobile units often carry power generators for remote setups.

When GPS was made available to a limited number of non-military applications in the early 1990s, firefighters initially rode in Cessnas or in small helicopters, marking the perimeter of the fire from above with a GPS backpack unit. On the ground, a computer technician would later download the data, and make a map by connecting the dots. Today, the use of GPS has grown more sophisticated in firefighting, and the number of applications has grown.

GPS data is now transmitted between on-the-ground personnel and aircraft at the touch of a button, providing instant feedback for time-critical operations.

"Crews can learn where others are working. We can pinpoint certain areas—dozers, fire perimeters. These have been historically difficult to locate without GPS. Maps have been integral to firefighting since it existed. GPS speeds up the feedback," says Brian Ballou.

GPS data is often transmitted from aircraft to websites where it is overlain on Google-Earth maps, where not only fire managers, but local community residents can stay abreast of a fire's spread. This in turn can reduce the number of telephone

calls to fire operations centers.

Twenty-person crews with shovels and Pulaskis (a pick/hoe combination tool) have long been the basic logistical unit of firefighting. Crews today routinely carry GPS units with locations of their assignments and danger areas uploaded for them each morning. If crews get lost or need help locating their assignment, they can radio an airplane or helicopter with their current location and receive directions.

When the size of a fire exceeds the capac-

the National Weather Service's Medford office. Bunnag served as a fire meteorologist on Happy Camp fires last summer.

When tapped for field duty, Bunnag not only gives daily briefings for the fire area, but on bigger fires, will generate micro-forecasts for smaller areas within the fire for on-the-ground crews with specific safety concerns. As computer equipment continues to shrink in size, it becomes more portable, something a weatherman on the go can appreciate.

Throughout the West, homebuilding in fire prone areas has both limited the options of wildland firefighters and made fire fighting more dangerous.



Based in Central Point, Oregon Erickson Air-Crane meets the challenge of even the most difficult fires with the use of its signature orange Helitankers which feature high-volume direct water drops, able to deliver thousands of gallons in rapid turnarounds.

PHOTO COURTESY OF ERICKSON AIR-CRANE. PHOTO CREDIT: AIMEE STEWART

ity of the local crews to contain, an "incident team" is mobilized, complete with an array of specialists. Big teams have a dedicated meteorologist who provides customized weather forecasts. The internet and satellite transmission have made on-site weather forecasting faster and more accurate.

"If I need ten things to do a good forecast, now I have access to nine in the field," says Frederic Bunnag, a meteorologist at

"Ten years ago computers had less power. We went into the field and set up satellite dishes to download information. It was cumbersome. Now we carry smaller briefcase-sized equipment and use web-based applications and wi-fi on site. We get data from the web, so I can do more in the field," Bunnag explains, "It's like taking the office into the field."

Weather forecasts are then used by fire



behavior specialists to predict the direction and speed the fire will spread. In the past few years, computer models have seen increased use in fire camps. One of the more common models is FS-PRO, a program that can churn out a risk assessment map of the fire area. Color-coded concentric rings show the likely spread of the fire at the end of the day, two days, or whatever time period is most important. In addition to weather information, this model uses historic weather, topography, and current fuels, the density of trees and dead material on the ground.

"The Incident Commander will look at the risk [map] for safety, existing structures, and will determine where to focus the effort of available resources," says Bill Aney, Regional Fuels Specialist with the U.S. Forest Service in Portland.

This new computer model-based method of visualizing the risk of fire spread has prompted a change in strategy that has increased safety and improved the ultimate effectiveness of the work with pick and shovel.

"It used to be we'd line up crews then dig fire lines. You can lose a typical handline in a dense forest because it's unlikely to hold [the fire will jump the line]. Now we tend to use more natural breaks and link them. More acres are burned, but it's safer now," Aney says.

## Changing Policy

For most of the past century, the *de facto* goal of firefighting on U.S. Forest Service and BLM lands has been to prevent the loss of timber resources. Though the passage of the National Environmental Policy Act of 1969 and subsequent laws have mandated increased sensitivity of federal management of other resources, such as soil, wildlife, and cultural artifacts, change in on-the-ground management of forest fires has come slowly.

But this change has been felt, especially so in Orleans and Happy Camp last summer. As many as 30 resource advisors and tribal consultants worked on those fires at one time, according to Applegate Valley Fire Chief Brett Fillis, who spent many weeks assigned to those fires.

"I was a Division Supervisor twenty years ago—back then many people resisted resource advisors because they told you

what to do. Now they help keep you out of [legal] trouble. It can alter the place where you stop the fire," Fillis explains.

Current Forest Service and BLM management plans, according to Fillis, mandate blocks of forest for a "light on the land" approach to management because of research, cultural, botanical, or wildlife concerns. Fire management is expected to follow these guidelines.

Too often, the most dramatic policy changes have followed public and congressional outcry at the tragic deaths of firefighters killed in the line of duty. Such was the case in 1994, when 34 firefighters died, 14 of them in the South Canyon fire in Colorado. Although a number of mishaps led to those deaths, many investigators laid part of the blame on overly aggressive tactics used in response to pressure to save expensive homes built nearby in the wildlands-urban interface (WUI). Throughout the West, homebuilding in fire prone areas has both limited the options of wildland firefighters and made fire fighting more dangerous.

As a result of the 1994 tragedies, the Federal Wildland Fire Management Policy and Program Review of 1994 enacted several policy changes. Among them, wildland fire was recognized as a natural landscape process and was allowed to function where possible to achieve a long-term goal of ecosystem health. After 84 years, the pendulum had begun to swing back toward what native people have known for millennia: fire is a critical component of healthy ecosystems.

The mission of the National Park Service is to protect resources and thus is not subject to the pressures of resource extraction. It is no surprise, then, that this agency has led the way in implementing the 1994 policy change.

"In 1902, the philosophy [of the Park Service] was 'this is beautiful, let's keep it just the way it is—no black stumps.' Now Crater Lake National Park is managed as a natural resource, it has a 5-10 year strategy for fire use: wildland fire use first, then prescribed fire, and fire suppression last," says Dave Brennan, who represented the Park's management during the 2006 Bybee Complex, a fire that burned about 3,300 acres in the park.

Wildland fire use, according to Brennan, is a policy whereby the maximum allowable fire boundaries are projected and mapped for an existing fire. A "light on the land" approach is used to building fire lines, using natural firebreaks—wet meadows, streams, roads, ridge tops, bare areas—wherever possible. The fire is then allowed to burn as much as possible within these predetermined boundaries.

"We call this 'herding the fire.' Every time we get a natural occurrence—lightning—we first evaluate: can we manage this fire to benefit natural processes? Is it a threat to public safety? Cultural resources? We still have crews, bucket drops, burnout operations—exactly the same toolbox as fire suppression—but with a different goal: keep the fire within the [predetermined] maximum acreage," Brennan adds.

After a century of fire suppression, however, this light on the land approach is not always possible.

"Fuel conditions are massively worse," says Applegate Fire Chief Brett Fillis, "And firefighting is more expensive now. It used to be that aircraft was the single biggest cost. Now it's crews, because they go with contractors. There aren't as many agency crews now, so we lack the initial attack resources that get to the fire while it's still small."

Two recent federal programs—the National Fire Plan and the Healthy Forest Initiative—both have as their primary stated goal to reduce the dangerously high fuel loading in western forests through fuel reduction, both by thinning dense forests and by prescribed burning.

Even though prescribed burning can cost as little as \$100 per acre on a large scale, most fire prone forests must be thinned before a fire can safely pass through them. Thinning these dense forests can easily cost \$1,000 per acre—ten times the cost of controlled burning. With an estimated one million acres of over-dense forests in the Rogue River basin alone, the cost of addressing this problem nationwide is staggering.

The cost of wildfire suppression in California last year surpassed all previous records. The state spent \$1 billion, and a full half of federal suppression costs were spent in California, alone.

CONTINUED ON PAGE 30

# A Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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## Nature Notes

Frank Lang

### Bees and Cell Phones

Now, a little bit of etymology, not entomology, we will get to that in a moment. Etymology is the branch of linguistic science that deals with word origins. Entomology is the branch of biological science that deals with insects. Tobias Hobson was the Cambridge University coachman who drove the regular coach between the university and London for over 60 years. He also hired out horses. He insisted that anyone who rented a horse had to choose the horse closest to the stable door, or do without; hence, a Hobson's Choice. Made no difference if the horse was excellent or a swayback gasper.

John Milton, of *Paradise Lost* fame, wrote two Hobson jest poems after Tobias Hobson's death in 1631. Milton's *Hobson's Epitaph* starts, "Here lies old Hobson, Death hath broke his grit, And here alas, hath laid him in the dirt" and ends, some 14 lines later, "If any ask for him, it shall be sed, Hobson has supt and's newly gone to bed." Henry Ford's offer of a Model-T Ford of any color as long as it is black is an excellent example of a Hobson's choice. Now to entomology and honey bees.

As you know our European Honey bee friends are in a world of hurt and without them we would be stuck eating wind pollinated crop plants and the animals who rely on them. Corn, wheat, and pasture grass, and cattle, pigs, lambs, rabbits and poultry are examples. Ready to give up squash, apples, pears, cherries, peaches, and plumbs? There are some self-pollinated fruits like tomatoes, beans, and peas, and wind-pollinated vegetables like spinach, celery, beets and carrots. OK, I guess.

A friend drew my attention to an article in April 15th, 2007 edition of *The Independent*, a British newspaper. The article, written by Geoffrey Lean, the paper's environment editor and Harriet Shawcross, is titled "Are mobile phones wiping out our bees? Scientists claim radiation from handsets are to blame for mysterious 'colony collapse' of bees." The

theory is that radiation from cell phones might interfere with bees' remarkable ability to navigate back to their hives. A Landau University researcher in Germany found that bees refused to return to their hives when cell phones are placed nearby. According to the news article, German research has "long shown" that bee behavior changes near power lines. Unfortunately, the sources are not cited.

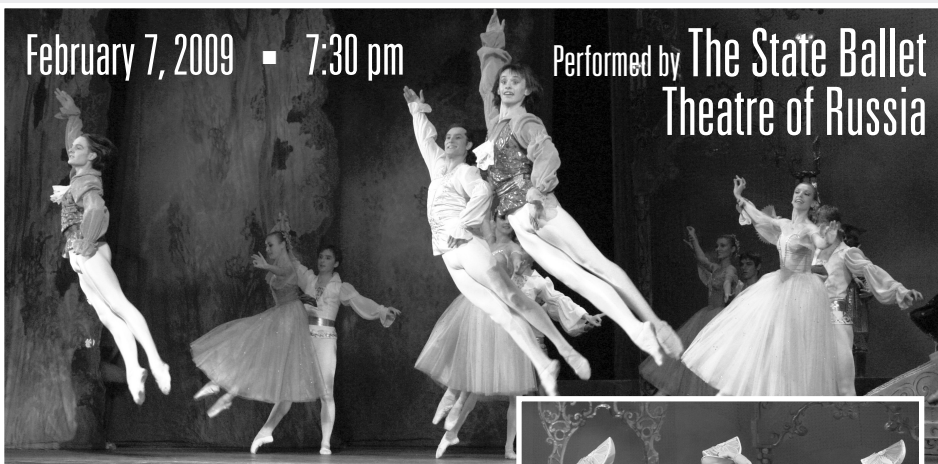
Another article in the *Telegraph*, another British newspaper, by Bonnie Malkin entitled "Bees 'killed by mobile phone signals'" states that Landau University research found that in some cases, 70% of the bees exposed to radiation failed to find their way home after searching for pollen and nectar. Again, no sources cited.

Nature Notes found a scientific article published in 2005 by a group from Landau University, entitled "Change in behavior under electromagnetic exposition." A Google translation of the summary indicates that there was enough difference between radiated and control hive behavior to warrant further study.

Malkin points out an interesting observation. There is considerable research interest in the United States in the field of Honey Bees and their problems, but no interest thus far about the influence of electronic radiation, cell phone or otherwise. So, will we be confronted with a Hobson's choice? Cell phones or apples? Choose phones, no fruit. Choose fruit, no phones. So, what would you do? Talk or eat, if that is the choice?

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.





# Cinderella



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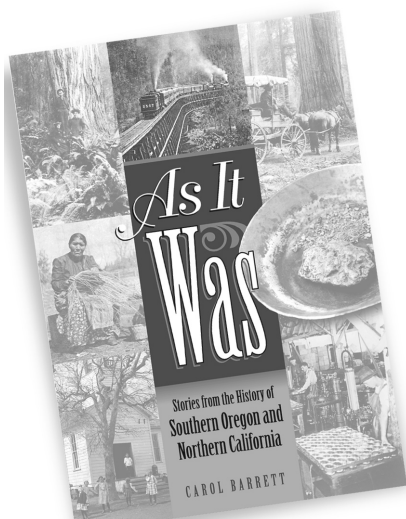
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# As It Was

## Stories from the State of Jefferson

### Anti-War Demonstration in Medford, April 1967

by Craig Stillwell

Every Wednesday since 2003, a group of women dressed in black has gathered at noon in Medford, Oregon's Vogel Plaza. They stand in silent protest of the war in Iraq.

Forty years ago, similar silent vigils were held in Medford in protest of the war in Vietnam. These vigils, which took place in front of the Federal Building on Eighth Street, were sponsored by the Committee for Social Action at Southern Oregon College, a group of students and other citizens opposed to the war.

On Thursday, April 27 the second silent vigil was interrupted by a group of 60 counter-demonstrators who surrounded the anti-war protesters and heckled them. According to the *Mail Tribune*, most of these counter-demonstrators were students from Medford, Crater, and Phoenix high schools. They carried placards that encouraged the escalation of the war and shouted "Bomb Hanoi!" in front of the anti-war protesters who, in turn, held signs that said things like "Bring the troops home now."

During the hour-long face-off, eggs were thrown at the anti-war protesters and the high school students tore up some of their placards. The police closed Eighth Street and monitored the demonstration until late afternoon, when the police chief urged the crowd to go home.

Source: "Anti-War Demonstrators, Opposing Group Tangle Here," *Mail Tribune*, April 28, 1967, p. 1.

### Memories from the Beall Mansion

by Alice Mullaly

In 1930, the house that Thomas Fletcher and Anna Beall built in 1872 was torn down. Family and friends shared fond memories of that home.

The East room upstairs, with a fireplace

and a view of Mt. McLoughlin, was the first school in the Central Point, Oregon area. Court Hall, son of teacher J.N. Hall, recalled arithmetic bees rewarded by parties in the big downstairs parlors. A favorite game was to dress up in sheets and pillowcases and put on plays in front of a roaring fire so huge shadows showed on the walls.

A cousin remembered a mean male donkey that ruled the barnyard by taking bites out of anyone who got too close. One day the boy was looking for eggs in the hayloft and fell off into this jack's pen. He opened his eyes to see ugly yellow teeth right in front of his nose. Just then someone banged a door and scared that critter away.

The house had been built of sugar pine and the new owner was having the shingles and beams carefully preserved to use in his new home. But old-timers wondered if the memories would ever be the same.

Source: "Razing of Beall Mansion Built in 1872 Recalls Pioneer Days in Rogue Valley Scene of School and Social Gatherings," *Medford Mail Tribune*, August 3, 1930.

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. A University of Oregon journalism graduate, Turner and his wife, Betzabe', settled in 2002 in Ashland, his birthplace. A foreign correspondent and bureau chief for The Associated Press, Turner lived and worked abroad for 27 years on assignment in Mexico and Central America, South America, the Caribbean and the Iberian Peninsula. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.



## Pigeons and Sex

I never seem to want it. I'm  
just trying to find a fleck of bread,  
a bite of something this late  
afternoon, but there

he is: the ruffled neck  
in a cantankerous collar,  
spreading his tail  
as if to sweep me off  
with all the baubles and junk  
already strewing the sidewalk. God,

we've got mouths to feed here, mine  
and his if only he'd  
stop to eat, stop thinking  
tail for just a minute. (*But oh,*

*the splendor of color you wear  
on your shoulder, the tender taking  
we could do, practical me  
and arrow-minded,  
yours-for-a-feather you.*) Look,

the sun's almost gone and him  
with his tail out like a tent.  
He hasn't eaten a thing.

---

Amy Miller's poetry, essays, and fiction have appeared in many journals, including *Many Mountains Moving*, *Crab Orchard Review*, *Northwest Review*, and *ZYZZYVA*. She is the author of six chapbooks, including *The Mechanics of the Rescue* (2007) and *The Stablehand's Report*, from which "Pigeons and Sex" is taken. Three years ago she moved to Ashland, where she works as an editor for *Uncle John's Bathroom Readers*.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

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Please allow two to four weeks for reply.

## The Swifts

All day I'd imagined their whirling  
cloud, and now we sat in the playground  
watching the sky while the swings sang back  
and the air quietly cooled

and the children's feet grew sticky  
with peach sorbet because  
sugar cones drip from the bottom  
after a while. We waited  
and waited and the trees breathed  
around us, and I thought

Isn't this  
exactly what I'd want  
a warm spring night  
to be? To sit on a park bench thinking  
*Something wonderful is going to happen*, and  
all the time it is.

There was no whirling cloud that night.  
The last few birds gathered like  
threads, like the few loose ends you love

because they take you back somewhere,  
one last time—and they went wheeling  
and wheeling their vast free loops  
wider and wider and calling their thin

high-pitched cries—

I saw them like the thinnest lines  
engraving a silvered lid  
and just when I knew this was all there would be,  
they went plummeting  
into the chimney's well, like stones,  
like divers who have suddenly let go  
who have chosen to fall  
however deep it is.

---

Kelly Terwilliger's poems have appeared in journals and magazines, including *Calyx*, *The Malahat Review*, *The Potomac Review*, and *Hunger Mountain*. "The Swifts" is collected in her book, *A Glimpse of Oranges*, published by Finishing Line Press in 2008. Kelly Terwilliger works as a storyteller, primarily in schools. She lives in Eugene, Oregon.

# 2009 Winter Wing Festival

By Allison Scull

Formerly called the Bald Eagle Conference, the Winter Wings Festival is celebrating its thirty year anniversary. This year, you, your friends, and family can do more than just imagine what it is like to view the spectacle of hundreds of eagles in residence, not to mention the thousands of ducks, geese, and swans of the Klamath Basin Wildlife Refuge.

Located in both south central Oregon and northern California, the Klamath Basin National Wildlife is a key player on the Pacific Flyway, one of four major migratory routes in North America. According to U.S. Fish and Wildlife Park Ranger, David Champine, "The Pacific Flyway is a general corridor or trail that birds take on as a North-South migration route. The Winter Wings Festival marks the beginning of spring migration where birds fly from the South. Depending on the species, birds can come from as far as South America."

A total of six separate nearby refuges comprise the total National Wildlife Refuge complex spanning nearly 200,000 acres. A unique, strong cooperative partnership between farming, water resources, and the refuges provides an abundance of food and water that attracts vast numbers of waterfowl and raptors.

For this year's Festival, renowned bird expert, author, and Director of the Cape May Bird Observatory will be the featured keynote speaker, trip leader and workshop leader. Pete Dunne is Vice President for Natural History Information for the New Jersey Audubon Society and Director of the New Jersey Audubon Society's Cape May Bird Observatory. A life-long resident of New Jersey, "Mr. Dunne, dubbed the 'Bard of Birding', has written or co-authored over a dozen books on bird-watching and is one of the leading birders in the nation....Klamath Falls is very fortunate to be hosting him!", according to Dianna Samuels, one of the Festival's coordinators.

The Festival will also feature expert,



PHOTO: JERRY INGRAM

**Learn more about birds and their habitats at the Winter Wings Festival  
February, 13th-15th 2009—  
President's Day Weekend—at the  
Oregon Institute of Technology in  
Klamath Falls, Oregon.**

local, and nationally recognized leaders and speakers in workshops, field trips, mini-session, and special events. Nature photographers can also take advantage many photographic opportunities as well as three special photography events sponsored by Canon. Samuels explains, "In 2008 we partnered with Canon USA for the first time on a photography workshop and photo safari that attracted 75 participants. In 2009 Canon is repeating that event and expanding their participation by bringing a professional photographer, Adam Jones, from Kentucky, to do another session and celebrity photo shoot."

Enthused about this year's event, Samuels comments, "this event should appeal to anyone with an interest in na-

ture or birds. If you are a beginning birder, we offer some great introductory sessions to get you started. If you are life-long birding enthusiast, you'll be able to learn more from knowledgeable leaders and presenters. We also want to encourage families to attend. We offer one and a half days of free activities geared to children, including live birds, simulation activities, and crafts." She adds, "Winter is a great time to come birding in the Klamath Basin. We expect about 400-900 Bald Eagles to be in the area and tens of thousands of migrating waterfowl. About 80% of the birds on the Pacific Flyway pass through this area. Visitors may not be aware that we provide transportation on all of the major field trips to the refuges."



Geese in flight. PHOTO: CY PHILLIPS

On a final note, U.S. Fish and Wildlife Park Ranger, Michele Nuss recommends you bring, "warm clothing, binoculars, and a bird identification book if you have it." To register, see [www.winterwingfest.org](http://www.winterwingfest.org). The Oregon Institute of Technology is located at 3201 Campus Drive, Klamath Falls, Oregon.

To request a complimentary brochure of the Winter Wings Festival or birding map, email [info@volcaniclegacybyway.org](mailto:info@volcaniclegacybyway.org) or call 1-866-722-9929.





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Dr. John Wm. and Betty Long Unruh  
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Protech Engineering  
541-479-0043 · www.cncprotech.com

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Medford & Ashland

Rogue Valley Transportation District  
Medford, OR · www.rvtd.org

ScienceWorks Hands-On Museum  
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www.scienceworksmuseum.org

Smart Business Program  
www.RogueSMART.org

The Southern Oregon Land Conservancy  
(541) 482-3069 · www.landconserve.org

Norm, Kathy & Spencer Smith  
Roseburg, OR

Upper Sacramento River Exchange  
Dunsmuir, CA · (530) 235-2012

## LANDSCAPING & GARDENING

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www.brooksfarmsgardens.com

Commercial Landscape Services  
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Creekside Gardens  
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Attorneys serving Medford, Grants Pass, Klamath  
Falls, Bandon & Yreka  
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Brian Law Firm  
Medford, OR · (541) 772-1334

Foss, Whitty, Littlefield,  
McDaniel & Bodkin, LLP  
Coos Bay, OR · (541) 267-2156

Gerald D. Haynes  
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www.jerryhayneslaw.com

Margaret Melvin  
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Law offices of Jeffrey C. Stotter  
Redding, CA · (530) 241-6384

Joe Charter  
(541) 488-9556 · www.joecharter.info

David G. Terry, P.C.  
Roseburg, OR · (541)673-9892

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Ashland · (541) 482-3034  
www.mistletoestorage.com

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Schneider Museum of Art  
Ashland, OR · (541) 552-6245

ScienceWorks Hands-On Museum  
Ashland, Oregon · (541) 482-6767

Turtle Bay Exploration Park  
Redding, CA · www.turtlebay.org

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www.brentwoodinspections.com

CARR Real Estate Appraisals  
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Century 21 Best Realty, Coos Bay  
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Jan Delimont, Broker  
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Coos Bay, OR · www.coosbayproperties.com

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www.roguevalleyrunners.com.

## RESTAURANTS

The Black Sheep  
Ashland, OR · (541) 482-6414

The Breadboard Restaurant  
Ashland, OR · (541) 488-0295

Café Maddalena  
Dunsmuir, CA · (530) 235-2725

Cornerstone Bakery & Cafe  
Dunsmuir, CA (530) 235-4677

Greenleaf Restaurant  
Ashland, OR · (541) 482-2808

Kaleidoscope Pizzeria & Pub  
Medford, OR · (541) 779-7787

Roger's Zoo  
North Bend, OR · (541) 756-2550

Summer Jo's  
Grants Pass, OR · summerjo.com

The Village Pantry Restaurants  
Eureka · Arcata · McKinleyville

Wild Goose Café & Bar  
Ashland, OR · (541) 488-4103

## RETIREMENT CENTERS

Linus Oakes Retirement Center  
Roseburg, OR · (541) 677-4800

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Ashland Springs Hotel  
ashlandsspringshotel.com · (541) 488-1700

Ashland's Tudor House  
Ashland, OR · (541) 488-4428

Chateau at the Oregon Caves  
www.oregoncavesoutfitters.com  
(541) 592-3400

Cold Creek Inn  
Mt Shasta · www.coldcreekinn.com

Travel Essentials  
Ashland, OR · (541) 482-7383

## VETERINARIANS/ANIMAL CARE & ADOPTION

Friends of the Animal Shelter  
www.fotas.org · (541) 774-6646

## WEARABLES & JEWELRY

Bug a Boo Children's Wear  
Ashland, OR · (541) 482-4881

Directions  
Mt. Shasta, CA · (530) 926-2367

Earthly Goods  
Ashland, OR · (541) 488-8080

Footwise – The Birkenstock Store  
Eugene, OR · www.footwise.com

Inti Imports  
Ashland, OR · www.yogaclothes.com

Nimbus  
Ashland, OR · (541) 482-3621

The Websters  
Ashland, OR · (541) 482-9801

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Ashland, OR · (541) 488-4663

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Medford, OR · (541) 779-9411

Torty's Fitness  
Redding, CA · www.tortys.com

Waterstone Spa  
Ashland, OR · (541) 488-0325

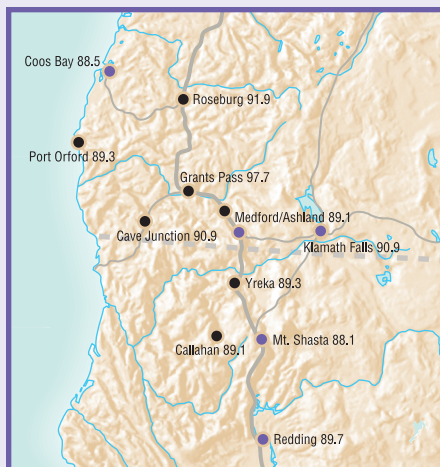
## WINERIES & BREWERIES

Valley View Winery  
Jacksonville, OR · (541) 899-8468

Trium Wine  
Talent, OR

Visit our new online Underwriter  
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KLAMATH FALLS

**KNCA 89.7 FM**  
BURNET/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA

## Translators

**CALLAHAN/  
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**CAVE JCT. 90.9 FM**

**GRANTS PASS 97.7 FM**

**PORT ORFORD 89.3 FM**

**ROSEBURG 91.9 FM**

**YREKA 89.3 FM**

## Monday through Friday

5:00am Morning Edition

## N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air with Terry Gross

4:00pm All Things Considered

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

## Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

3:00pm Afropop Worldwide  
4:00pm World Beat Show  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Grateful Dead Hour  
9:00pm The Retro Lounge  
10:00pm The Blues Show

## Sunday

6:00am Weekend Edition  
9:00am Marian McPartland's Piano Jazz  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm New Dimensions  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Thistle & Shamrock  
10:00pm Music from the Hearts of Space  
11:00pm Late Night Jazz/Bob Parlocha

## Rhythm &amp; News Highlights

## Marian McPartland's Piano Jazz

## February 1 • Robin Meloy Goldsby

Pianist Robin Meloy Goldsby has spent much of her musical life providing a pleasant soundtrack for hotel lobbies and cocktail bars. She's written a book about her experiences, *Piano Girl, Lessons in Life, Music, and the Perfect Blue Hawaiian*. Goldsby joins McPartland to talk about her piano bar memoir and performs some original tunes, as well as that cocktail-crowd pleaser "Night and Day."



Robin Meloy Goldsby

## February 8 • Michel Camilo

Dominican jazz sensation Michel Camilo is one of the most creative and technically gifted players on the scene today. Although equally skilled as a classical player, his true calling is jazz, with significant Latin influences. Camilo and McPartland get together for a stellar hour of classic jazz standards including "Willow Weep for Me" and Chick Corea's "Windows."

**February 15 • Bill Charlap and Renee Rosnes**  
Bill Charlap is one of the finest interpreters of American popular song on the scene today. His wife, pianist Renee Rosnes, is widely regarded as a modern jazz master. The two combine forces on this show, performing their version of McPartland's "Twilight World" before getting together with their host for a three-piano extravaganza!

## February 22 • Gerald Wiggins

*Piano Jazz* remembers Gerald Wiggins, a master musician whose career as a pianist, arranger, and composer spanned six decades. He spent much of his career as an in-demand sideman for everyone from Louis Armstrong to Lena Horne. In this program from the archives, Wiggins plays thought-provoking im-



Michel Camilo



Gerald Wiggins

provisations on "Body and Soul," before getting together with McPartland for "Now's the Time."

## The Thistle &amp; Shamrock

## February 1 • Burns Homecoming

Homecoming Scotland 2009 celebrates the 250th anniversary of Robert Burns' birth with a year-long program of events across the land. We mark the occasion with an hour of musical innovation and tradition inspired by Burns' legacy.

## February 8 • Classically Celtic

This week brings you music that draws upon traditional roots whilst oozing classical style – albeit with string sections sounding just a little more racy than usual!

## February 15 • Celtic Romance

Lose yourself in the sound of soulful ballads and songs of loving, leaving, and loneliness during a show of new and traditional Celtic music of the heart.

## February 22 • Underneath the Stars

The featured music this week looks to the Northern and Western skies for inspiration, detailing ancient landscapes that have always drawn meaning, guidance and solace from the sun, moon and stars.

## New Dimensions

**February 1 • Healing with Love and Light** with Noah McKay, M.D.

**February 8 • How to Keep Going When Your Life is Falling Apart** with Mark Matousek

**February 15 • Writing Away the Sadness** with Elizabeth Schaefer

**February 22 • An Actor's Voice** with Mike Farrell

# PROGRAM GUIDE

## CLASSICS & NEWS

www.ijpr.org



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**KSOR 90.1 FM\***

ASHLAND  
\*KSOR dial positions for translator communities listed below

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YREKA

**KOOZ 94.1 FM**  
MYRTLE POINT/  
COOS BAY

**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

**KLDD 91.9 FM**  
MT. SHASTA

### Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

### Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:00am Metropolitan Opera  
2:00pm Siskiyou Music Hall  
3:00pm From the Top  
4:00pm All Things Considered

5:00pm On With the Show  
7:00pm State Farm Music Hall

### Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
3:00pm Car Talk  
4:00pm All Things Considered  
5:00pm To the Best of Our Knowledge  
7:00pm State Farm Music Hall

### Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

## Classics & News Highlights

\* indicates birthday during the month.

### First Concert

Feb 2 M Elgar: *The Wand of Youth Suite No. 1*  
Feb 3 T Mendelssohn\*: Cello Sonata No. 1  
Feb 4 W Ravel: *Rhapsodie espagnole*  
Feb 5 T Mozart: Piano Sonata in B flat major, K. 570  
Feb 6 F Hovhaness: Concerto for Horn and String Orchestra  
Feb 9 M Albeniz: Selections from *Iberia*  
Feb 10 T Marais: Suite in G minor  
Feb 11 W Philip Lasser: 12 Variations on a Chorale by Bach  
Feb 12 T Copland: *Lincoln Portrait*  
Feb 13 F Tchaikovsky: *Francesca da Rimini*  
Feb 16 M Sibelius: *En Saga*  
Feb 17 T Dohnányi: *Variations on a Nursery Song*  
Feb 18 W Bach: Lute Suite in E minor  
Feb 19 T Boccherini\*: Cello Concerto in G major  
Feb 20 F Czerny\*: Notturmo brilliant in E flat major  
Feb 23 M Handel\*: Organ Concerto No. 14 in A major  
Feb 24 T Harris: Symphony No. 3  
Feb 25 W R. Schumann: *Konzertstück* in F major for 4 Horns  
Feb 26 T Bridge\*: *Enter Spring*  
Feb 27 F Beethoven: Symphony No. 8

### Siskiyou Music Hall

Feb 2 M Guarnieri\*: Piano Concerto No. 3  
Feb 3 T Mendelssohn\*: String Quintet No. 1 in A major  
Feb 4 W Karl Goldmark: Violin Concerto in A minor  
Feb 5 T J.S. Bach: Piano Concerto No. 1 in D minor  
Feb 6 F Jean Sibelius: Symphony No. 1  
Feb 9 M Eduard Franck: Violin Concerto in E minor  
Feb 10 T Bernhard Molique: String Quartet No. 2 in A minor  
Feb 11 W Prokofiev: Symphony No. 6 in E flat minor  
Feb 12 T Jan Dussek\*: Sonatas with Scotch & German Airs  
Feb 13 F Godowsky\*: Piano Sonata in E minor  
Feb 16 M Mozart: *Symphonie Concertante*, K. 297b  
Feb 17 T Vieuxtemps\*: Cello Concerto No. 1 in A minor  
Feb 18 W Tchaikovsky: String Quartet No. 1 in D



Anna Netrebko,  
*Lucia di Lammermoor*

Feb 19 T Boccherini\*: *La Ritirata di Madrid*  
Feb 20 F Czerny\*: Symphony No. 6 in G minor  
Feb 23 M Stanford\*: Symphony No. 6  
Feb 24 T Geirr Tveitt: *Hardanger Suite* No. 1  
Feb 25 W Franz Clement: Violin Concerto in D major  
Feb 26 T Reicha\*: Woodwind Quintet No. 6 in C minor  
Feb 27 F Ernst Toch: Symphony No. 1, Op. 72

### Metropolitan Opera

**Feb. 7 • Lucia di Lammermoor**

**Feb. 14 • Eugene Onegin**

**Feb. 21 • Adriana Lecouvreur**

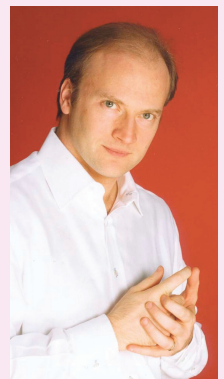
**Feb. 28 • Il Trovatore**

### From The Top

**Feb. 7 •** Artpark with the Buffalo Philharmonic Orchestra, Lewiston, NY

**Feb. 14 •** Cincinnati Music Hall with Cincinnati Pops, Cincinnati, OH

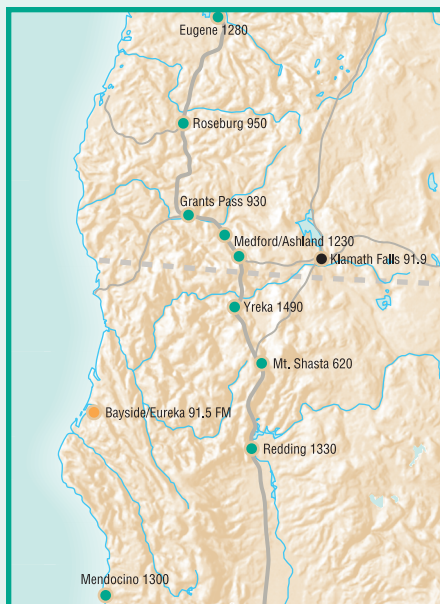
**Feb. 21 •** Heifetz International Music Institute, Wolfeboro, NH



*Il Trovatore*  
Conductor:  
Gianandrea Noseda



# News & Information

[www.ijpr.org](http://www.ijpr.org)


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**KMJC** AM 620  
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**KPMO** AM 1300  
MENDOCINO

**KNHM** 91.5 FM  
BAYSIDE/EUREKA

**KJPR** AM 1330  
SHASTA LAKE CITY/  
REDDING

## Translator

Klamath Falls  
91.9 FM

## Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here & Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm The World  
3:00pm The Story  
4:00pm On Point  
6:00pm World Briefing from the BBC  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
7:00am The State We're In  
8:00am Marketplace Money  
9:00am Studio 360  
10:00am West Coast Live  
12:00pm Whad'Ya Know  
2:00pm This American Life  
3:00pm A Prairie Home Companion  
5:00pm Selected Shorts

6:00pm The Vinyl Cafe  
7:00pm New Dimensions  
8:00pm BBC World Service

## Sunday

5:00am BBC World Service  
8:00am To the Best of Our Knowledge  
10:00am On The Media  
11:00am Marketplace Money  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm Studio 360

## KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health  
5:00pm Global Vision  
6:00pm People's Pharmacy  
7:00pm The Parent's Journal  
8:00pm BBC World Service

## News & Information Highlights

### Selected Shorts

#### February 7 • Wild Guys

"Gleason" by Louise Erdrich, read by Robert Sean Leonard

"Red" by Maile Meloy, read by Keith

#### February 14 • Unexpected Developments

"The Summer People" by Shirley Jackson, read by René Auberjonois

"The Wrong Suitcase" by Maeve Binchy, read by Cynthia Nixon

#### February 21 • Passions Run Deep

"Bible" by Tobias Wolff, read by Jane Alexander

"The Appropriation of Cultures" by Percival Everett, read by Ruben Santiago Hudson

#### February 28 • Let's Not Talk

"The Year of Silence" by Kevin Brockmeier, read by Anthony Rapp

"Liberty Hall" by Ring Lardner, read by Christina Pickles

### Talk of the Nation

Each day, *Talk of the Nation* combines the award-winning resources of NPR News with the vital participation of listeners. The result is a spirited and productive exchange of knowledge and insight that delves deeply into the news and ideas of the day. Monday through

Thursday, host Neal Conan invites callers to discuss areas of topical interest, including politics and public service, education, religion, music, and healthcare. Each Friday, journalist Ira Flatow is joined by listeners and studio guests to explore science-related topics – from subatomic particles and the human genome to the Internet and earthquakes. *Talk of the Nation* can be heard at 11:00 am–1:00 pm on JPR's News & Information Service.



JoAnn Falletta, Music Director of the Buffalo Philharmonic Orchestra featured on the February 7th broadcast of *From The Top*.

Feb. 28 • Mesa Arts Center, Mesa, AZ

### Exploring Music with Bill McGlaughlin

Week of Feb. 2 • Mendelssohn

Week of Feb. 9 • It Was A Lover and His Lass

Week of Feb. 16 • The Proud Tower Part 1 of 2

Week of Feb. 23 • The Proud Tower Part 2 of 2



*Talk of the Nation:*  
*Science Friday* host,  
Ira Flatow.



*Talk of the Nation* host Neal Conan

# Art



## ROGUE VALLEY

### Theater

- ◆ The Oregon Shakespeare Festival presents four shows this month:

*Macbeth*, Feb. 13–Nov. 1

*Death and the King's Horseman*, Feb. 14–Jul. 5

*The Music Man*, Feb. 15–Nov. 1

*Dead Man's Cell Phone*, Feb. 19–Jun. 19

1:30 & 8 pm. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. [www.osfashland.org](http://www.osfashland.org)

- ◆ Oregon Stage Works presents *Deathtrap*, a comedy-thriller, thru Mar. 1. Located at 185 A Street, Ashland. (541) 482-2334 [www.oregonstageworks.org](http://www.oregonstageworks.org)

- ◆ Camelot Theater presents *Bullshot Crummond*, a comedy, thru Mar. 1. Located at Talent Ave & Main St, Talent. (541) 535-5250 [www.camelottheatre.org](http://www.camelottheatre.org)

- ◆ Southern Oregon University Department of Theatre Arts presents *Anna in the Tropics*, Feb. 19–Mar. 1st and *Dick Whittington and His Amazing Cat*, Feb. 13–Mar. 1. Located at Theatre Arts building on S. Mountain Ave., Ashland. (541) 552-6348 [www.sou.edu/theatre](http://www.sou.edu/theatre)

### Music & Dance

- ◆ “Soulful, Spiritual & Sassy” – Beth Baker sings to benefit the Rogue Gallery & Art Center on Feb. 17th, 3 pm. Craterian Ginger Rogers Theater, 23 S. Central Ave., Medford (541) 779-3000 [www.craterian.org](http://www.craterian.org)

- ◆ *Kickin' The Clouds Away*, a musical, Feb. 11–Mar. 29. The Oregon Cabaret Theater Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 [www.oregoncabaret.com](http://www.oregoncabaret.com)

- ◆ *Deadlined*, an original musical, on Feb. 14–17. Phoenix High School, 745 N. Rose, Phoenix (541) 535-1526

- ◆ Affabre Concinui (aka The Polish Chamber Singers), Feb. 22. 8 pm. St. Mark's Episcopal Church, 5th and Oakdale, in Medford (541) 858-8037. [www.concertartists.com/AC.html](http://www.concertartists.com/AC.html)

- ◆ Maureen Thompson Phillips, pianist, celebrates the bicentennial of Felix Mendelssohn. Feb. 22nd, 3 pm. At the Unitarian Center, 4th and C Streets in Ashland. (541) 482-4755.

- ◆ Southern Oregon Chapter of the National Association of Composers/USA presents a concert on Feb. 23rd. 8 pm. Wesley Hall, First United Methodist Church, 175 N. Main St., Ashland. [www.nacusasor.org](http://www.nacusasor.org) (541) 772-4022

- ◆ Joe Craven in Concert, Feb. 29th. 8 pm. At the

Unitarian Center, 4th and C Streets in Ashland. [www.stclairerevents.com](http://www.stclairerevents.com) (541) 535-3562

- ◆ St. Clair Productions presents the folk rock ensemble, Blame Sally, on Feb. 28th. 8 pm. At the Unitarian Center, 4th and C Streets in Ashland. [www.stclairerevents.com](http://www.stclairerevents.com) (541) 535-3562.

- ◆ At the Craterian Theater this month:  
*Barrage*, a fiddle-fest, on Feb. 7th  
Spanish Brass (Luur Metalls), a musical ensemble, on Feb. 8th  
Cirque Voila!, a circus, on Feb. 14th  
The Youth Symphony of Southern Oregon on Feb. 20th

The Rogue Valley Symphony and cellist Elinor Frey play Elgar, on Feb. 28th

The Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541) 779-3000 [www.craterian.org](http://www.craterian.org)



In February, Allison Scull and Victor Martin perform at various venues throughout the State of Jefferson including The Lost Whale Inn in Trinidad, CA (Feb. 6 & 7), Alex's in Ashland (Feb. 20) and The Laughing Clam in Grants Pass (Feb. 21).

- ◆ At the SOU Music Recital Hall this month: Combined Band Event, Feb. 26th, 8 pm. Violinist Jonathan Carney in Audience Choice

Send announcements of arts-related events to:  
Artscene, Jefferson Public Radio,  
1250 Siskiyou Blvd., Ashland, OR 97520  
or to [paul.b.christensen@gmail.com](mailto:paul.b.christensen@gmail.com)

February 15 is the deadline  
for the April issue.

For more information about arts events,  
listen to JPR's Calendar of the Arts or visit our  
online Community Calendar at [www.ijpr.org](http://www.ijpr.org)

Symphony Concert on Feb. 28th, 8 pm.

The Mandelring Quartet, on Feb. 29th, 8 pm.  
SOU Music Recital Hall, 1250 Siskiyou Blvd.,  
Ashland [www.sou.edu/music/](http://www.sou.edu/music/) (541) 552-6101

- ◆ Midnite and Prezident Brown on Feb. 29th, 8 pm. Ashland Armory, 1420 E Main Street, Ash-



Multi-instrumentalist Joe Craven performs on February 26th at the Port Orford Community Building in Port Orford and on February 29th at the Unitarian Center in Ashland.

land [www.renegadeshows.com](http://www.renegadeshows.com) (530) 583 2801

### Exhibitions

- ◆ First Friday Art Walk in downtown Ashland and the Historic Railroad District on the first Friday of each month. 5–8 pm. (541)488-8430 or [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

- ◆ Live music and art in Grants Pass on the first Friday of each month, 6–9 pm. At H and 5th Sts., Grants Pass. (541) 787-0910

- ◆ “Arp’s Atlas of Peculiar Galaxies” at the Schneider Museum of Art thru Mar. 28th. Located at 1250 Siskiyou Blvd., Ashland. (541)552-6245 or [www.sou.edu/sma/exhibitions](http://www.sou.edu/sma/exhibitions)

- ◆ “Night Scenes” at the FireHouse Gallery thru Feb. 9th. At Rogue Community College, 214 SW 4th Street, Grants Pass.

- ◆ “Two Views” at the Wiseman Gallery, Feb. 6–27. At Rogue Community College, 3345 Redwood Hwy, Grants Pass

- ◆ International Poetry Night on Feb. 21st, 7 pm. At the SOU Center for the Visual Arts, 1250 Siskiyou Blvd., Ashland (541) 552-6740

- ◆ “Woman’s Journey – A Retrospective Art Exhibition” at the Rogue Gallery & Art Center, Feb. 29–Mar. 13. At 40 South Bartlett St., Medford (541) 772-8118

### Film

- ◆ International Women’s Film Festival presents “God Sleeps in Rwanda” on Feb. 22 and “Nu Shu: A Hidden Language of Women in feudal China on





Affabre Concinui (aka The Polish Chamber Singers) performs in concert at St. Mark's Episcopal Church in Medford on February 22nd at 8pm.

Feb. 28. 7:30 pm. Meese Auditorium, 1250 Siskiyou Blvd., Ashland

## NORTHERN CALIFORNIA

### Theater

- ◆ At the Cascade Theater this month:  
*Most Valuable Player* on Feb. 6th  
*Cinderella* on Feb. 7th  
The North State Symphony performs "Imagination's Dream, Symphony and Song" on Feb. 21st  
*Guitar Blues* with Robben Ford, Jorma Kaukonen & Ruthie Foster on Feb. 28th  
1733 Market Street, Redding. (530)243-8877  
www.cascadetheatre.org

◆ *Same Time Next Year*, thru Feb 21st. Riverfront Playhouse 1620 E. Cypress, Redding

- ◆ *INSECTIA...the ant war*, theatre for family and school audiences. Feb. 21-Mar. 1, 7:30 pm. Van Duzer Theatre at Humboldt State University, Arcata (707) 826-3928  
www.HSUSTage.blogspot.com

### Music

- ◆ Pianist/comedian/songwriter, Dale Gonyea, performs on Feb. 3rd. At the Shasta Convention Center, 700 Auditorium Drive, Redding. (530) 247-7355
- ◆ An "Evening of Romance" at The Kids' Factory Family Resource Center on Feb. 14th. 7-9 pm. At the Dunsmuir Hotel, 5744 Dunsmuir Ave., Dunsmuir. www.kidsfactory.org (530) 235-4005
- ◆ Symphony of the Redwoods performs a Symphony Concert on Feb. 23rd, 8 pm. At Cotton Auditorium, 400 N. Harold Street, Fort Bragg. (707) 961-0269
- ◆ Humboldt State University Symphonic Band and Jazz Orchestra performs on Feb. 23rd, 8 pm. At Fulkerson Recital Hall, Humboldt State University, Arcata www.HSUMusic.blogspot.com (707) 826-3928
- ◆ The Mandelring Quartet performs on Feb. 28th, 7 pm. Assembly of God Church-Shasta Lake,

1712 Locust Ave, Shasta Lake (541) 469-3473

- ◆ Delta Nove plays at Sengthong's Blue Sky Room on Feb. 29th, 9 pm. At 5843 Dunsmuir Ave., Dunsmuir. www.deltanoveband.com  
www.earthpulseproductions.com

### Exhibitions

- ◆ 2nd Sat. Art Hop, celebrates the arts and culture in Redding. 6-9 pm. (530) 243-1169 www.enjoymagazine.net
- ◆ Spring Art Exhibit, Feb. 20-Mar. 4. Redding City Hall, 777 Cypress Avenue, Redding www.reddingart.org
- ◆ "Ink on Paper", Feb. 11-Feb. 29. College of the Siskiyous-Weed, 800 College Avenue, Weed (530) 921-2494

## UMPQUA

### Theater

- ◆ *The Vagina Monologues*, Feb 23, 2 pm. Umpqua Unitarian Universalist Church. Sunday March 2 www.laboroflove.bravehost.com 229-0232
- ◆ Umpqua Actors Community Theatre presents *Boy Gets Girl*, Feb. 12-Mar. 8th. At the Betty Long Unruh Theatre, 1614 West Harvard, Roseburg. (541) 673-2125

### Exhibition

- ◆ "Leap into Art" on Feb. 29. At Umpqua Valley Arts Association, 1624 W Harvard, Roseburg www.uvarts.com (541) 672-2532

## OREGON AND REDWOOD COAST

### Theater

- ◆ *The King and I*, Feb 6-Mar 1. At Little Theatre on the Bay, 2100 Sherman Ave., North Bend 541-297-5862 www.ltob.net

### Music

- ◆ Jim Malcolm, on Feb. 14th. 8 pm. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

- ◆ Joe Craven on Feb. 26th, 7 pm. Port Orford Community Building, E. 11th Street, Port Orford (541) 332-0487. www.portorfordart.org

### Exhibitions

- ◆ At the Coos Art Museum:  
"Stitch," contemporary fiber art, thru Feb. 21st.  
"Transformations 08," international competition of quilts thru Feb. 21st  
"New Focus," art quilts, thru Feb 21st.  
At 235 Anderson Ave, Coos Bay. (541)267-3901 www.coosart.org
- ◆ At the Humboldt Arts Council:  
"Interior Histories," Feb 3-Mar 25  
"Surveillance," Feb 3-Mar 25  
"James Moore," Feb 1-Feb 28  
"6th Annual Northwest Eye," Feb 15-April 8  
The Morris Graves Museum of Art, 636 F Street, Eureka. (707)442-0278

### Film

- ◆ HCAR presents *Sherlock Jr.*, at 3 pm., Feb. 28. Eureka High Auditorium, Eureka High School, Eureka. (707) 443-7077.



Beth Baker sings to benefit the Rogue Gallery & Art Center, February 17th at the Craterian Ginger Rogers Theatre in Medford.

## KLAMATH

### Theater

- ◆ The Linkville Players present *The Heiress*, Feb. 29-Mar. 22, 7:30 pm. The Linkville Playhouse is at 201 Main Street, Klamath Falls. (541) 884-6782.

### Music and Dance

- ◆ Klamath Blues Society sponsors a blues jam every Thurs., 8:30-midnight. Klamath Falls American Legion, 228 N. 8th St. (541) 882-8695
- At the Ross Ragland Theater this month:  
Winter Concert with the Klamath Falls Community Band, Feb. 17th, 2 pm  
Classical pianist William Chapman Nyaho, Feb. 23rd, 7:30 pm Pre-concert lecture at 6 pm.  
The Red Tie Romp, Feb. 7th  
Spanish Brass, Feb. 9th, 7:30 pm  
Doug Stanton author of *In Harm's Way*, Feb 20th  
Little River Band on Feb. 26th  
At 218 N. 7th St., Klamath Falls. (541) 884. L-I-V-E www.rtrtheater.org
- ◆ Dave Nachmanoff House Concert, Feb. 29, 7:30 pm. Avian Design Art Studio, 7901 Washburn Way, Klamath Falls (541) 885-2912

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## Firefighters *From p. 17*

Last year Congress appropriated \$1.2 billion for federal fire suppression efforts. By mid-August, however, this amount had been spent. The result: other programs, such as recreation, were raided to pay for fire suppression efforts. Unfortunately, this scenario has been repeated in many recent fire seasons.

"We want this 'fire borrowing' to go away. Fire fighting budgets are based on a running average [of the budgets] of the past ten years. We're always behind the eight ball," says Rich Fairbanks, a fire program associate with the Wilderness Society who spent most of his career with the U.S. Forest Service. With increasing fuel loads, this budget process no longer works.

The solution, says Fairbanks, is to have a separate fund for fire suppression. The Wilderness Society pushed last summer for federal budgeting legislation that included such a provision, but the proposed bill died after the House and Senate could not agree on provisions. The bill is scheduled to be re-introduced in the new Congress.

The "light on the land" management approach to wildland fire is winning out by necessity. Without adequate financial resources to suppress the increasing fire danger with historical techniques, fire managers have been forced to act more strategically, and that means allowing fires to burn larger, longer and unfortunately, more catastrophically. More acres have burned in each of the past five years than any year since 1960, and that trend is likely to continue for the foreseeable future.

Fire is an integral part of the landscape in the Klamath-Siskiyou bioregion. When you accept that premise and manage fire rather than suppress it, says Karuk ecologist Frank Lake, "You use fire on *your* terms."

Daniel Newberry is a freelance writer living in the Applegate Valley. Reach him at [dnewberry@jeffnet.org](mailto:dnewberry@jeffnet.org).



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